

GUIDE
TO
THE CAPITOL
OF
THE UNITED STATES.

EMBRACING EVERY
INFORMATION USEFUL TO THE VISITOR,
WHETHER ON BUSINESS OR PLEASURE.

BY ROBERT MILLS,

Engineer and Architect.

WASHINGTON.

1834.



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THE
CAPITOL

OF

THE UNITED STATES.

This splendid building covers an area of ground equal to 67,220 feet. The front extends 352 feet 4 inches; the depth of the wings 121 feet 6 inches; the centre projection, east, including steps, 65 feet; and the western projection 83 feet. The height of wing buildings, to top of balustrade, 70 feet; and to top of the great dome, in the centre, 145 feet.

The principal front looks to the *east*, and presents a grand portico, in the centre, 160 feet in extent, composed of 26 Corinthian columns, elevated on a lofty rustic basement, and surmounted by an enriched pediment 80 feet broad, over which rises an immense dome, forming the grand surmounting feature of the building.* The wings spread on each side of the portico, divided into a principal story and attic, elevated on a high basement; the walls enriched with pilasters, of the same order with the portico, which space off the windows lighting the interior of the building; each of those

* We must ever regret the innovation here made upon the original plan of the Capitol, by the introduction of a dome so disproportionate to the building; it destroys the beauty of this front, as may be seen by cutting off the connexion of the dome with the building by raising the hand between, or advancing so near as to cover it. The difference in the effect is very striking, and we must hope that a change will be ordered to be made which will restore the original proportion of this important feature in the building; fortunately, this can be done at little expense, as the *true dome* already exists under the present one; it was a strange aberration from good taste which gave the present proportions.

on the principal story crowned with a pediment. Over the great cornice runs an open balustrade, and, in front of the portico, a grand flight of steps ascends to the platform of the same. On a level with the portico are two large niches, intended for the reception of colossal statues, (now executing in Italy, by Percico,) one representing Peace, the other War.

The west front presents a massy central projection of 83 feet, with a recessed colonnade in the centre, 100 feet in extent, elevated on a high rustic basement, and rising, with its entablature, to the roof, and surrounded by a balustrade. The wings spread out on each side of this centre projection, finished in the same manner as those upon the east front.

There is a *sub* or under basement on the west front, which is judiciously hid, in the perspective view, by a stone terrace in advance of the building, flanked outwardly by a sloping turf bank, which brings the main basement upon a level all around.

The series of pilasters, with their entablature, rustic basement, and balustrade, extend round each end of the building, forming a complete symmetrical whole.

The exterior walls, columns, pilasters, &c. are constructed with freestone, from the Aquia creek quarries; the steps, terraces, and pavements, are of the Seneca creek stone; both waters of the Potomac.

The Capitól grounds are handsomely laid out in gravel walks, clumps of trees, shrubbery, and falling banks; and embrace $22\frac{1}{2}$ acres, enclosed by an iron railing, skirted outside by a foot-walk three-fourths of a mile and 185 feet in circuit. There are four grand entrances to these grounds: two from the north and south for carriages, and two from the

east and west for foot passengers. The western entrance, at the foot of the hill, is flanked by two stone lodges, highly ornamented, for watch-houses, &c.; from this you ascend by two flights of steps before you reach the grand terrace. Upon the first level, in front of the steps, is erected the Naval Monument, dedicated to those who fell at the siege of Tripoli. It is a white marble column, elevated upon a marble pedestal, base, and zocle, and surmounted by an eagle, holding in her talons the symbols of the Union. The top of the zocle, or lower base, rises by steps towards the second base, and is ornamented with statues representing the Genius of America, History, Commerce, and Fame. The latter is a winged figure, with a wreath in its hand, standing close to the column, and preparing to crown it. Commerce is represented by the figure of Mercury, with a caduceus and cornucopia in its hand. History is represented as a female, seated, with a book and stylus in its hand, in the act of recording. The Genius of America, the most interesting of the group, is represented as an Indian, leading two youths by the hand, one of which bears the fasces, and pointing their attention to the monument. The shaft of the column is decorated with the beaks of vessels and anchors; the pedestal with scrolls; the fretted cap of the base with Turks' heads, swords, &c.; the zocle with the names of those who fell in battle, SOMMERS, CALDWELL, DECATUR, WADSWORTH, DORSEY, ISRAEL. Upon the corners of the zocle are four funeral vases. The whole monument rises out of an oval basin of water, supplied from the contiguous fountain, and is surrounded by an iron railing. This basin contains

78,827 gallons of water; the one east of the building 111,241 gallons.

Under the arch-way, leading into the sub-basement of the Capitol, is a beautiful marble fountain, out of which flows a constant stream of pure translucent water, brought from a spring about two miles north of the building. The yield is now 16 gallons a minute, and may be increased to six times this quantity if required.

The *sub* or under basement story of the Capitol presents a suite of rooms, confined to the western projection, appropriated as follows:

The corridor to the north communicates on the west side with the office of the Commissioner of Public Buildings, and the room of the Columbian Institute. On the east with a refectory, for the use of the Members of Congress during the session. The south and west corridors open into the following rooms: No. 45, Committee on Military Affairs, and Committee on the Expenditures with War Department; No. 47, the Committee on the Territories and on the Public Buildings; No. 49, the Committee of the District of Columbia; and on the east side, No. 80, store-room; No. 81, refectory, for the use of the Members of Congress.*

* Refectory rules, established by the Commissioner of Public Buildings:—Beefsteak, for one, 25 cents; partridge, 25; mutton chop, 12½; veal cutlet, 25; cold lunch, 12½; bowl soup, 12½; one pint stewed oysters, 25; half pint stewed oysters, 12½; one dozen roasted oysters, 18½; one dozen raw oysters, 12½; half dozen raw oysters, 6½; cup coffee, 12½; small glass punch, 12½; glass spirits, gin, brandy, whiskey, &c., each 6½; bottle of porter or cider, 12½; half bottle of porter or cider, 6½; draught beer, per pint 6½.

On each side of the great stair-way a passage leads to the vault prepared to receive the sarcophagus of WASHINGTON, placed immediately under the centre of the crypt of the grand rotundo. Returning out, to the west front, a double flight of stone steps ascend to the terrace, which is only a few steps below the level of the basement story. From this terrace a beautiful view of the western side of the city is afforded, together with the high grounds on the north, and the Potomac on the south. Several noble avenues spread out in radii from this spot as a centre; the Pennsylvania avenue, nearly in front, is handsomely paved, and is terminated by the President's house, which is about $1\frac{3}{4}$ miles from the Capitol.

Entering the building on the basement level, you pass to the main corridor, leading to the following rooms: No. —, north, the Committee on Indian Affairs, of the Senate; No. 46, Committee on Military Affairs, of the Senate; No. 45, Committee on the District of Columbia, of the Senate; No. 47, Committee on Post Office and Post-roads, of the Senate; No. 48, Committee on Naval Affairs, of the Senate; No. 49, Committee on Foreign Relations, of the Senate. It may be here remarked, that all the rooms on the north half of the Capitol, from the centre of the same, except on the third floor, and the Supreme Court rooms, are appropriated for the use of the Senate. On the south, No. —, Committee of Ways and Means; No. 42, Committee on Post Office and Post-roads; No. 40, Committee on Commerce; No. 39, Committee on Private Land Claims; No. 41, Committee of Expenditures of Treasury Department and of Navy

Department; No. 43, Committees of Public Expenditures, of Expenditures in Department of State, and of Revolutionary Pensions.

Across the corridor, opposite the front or west entrance, a flight of stone steps ascends to the principal floor; but, passing by these, a passage way on each side leads into the *crypt*, a circular and treble colonnaded vaulted space, immediately under the great rotundo. This is one of the most curious apartments in the building, presenting a complete forest of massy doric columns, of the proportions of those of the temple of Pæstum, surmounted by groin arches, running in radii direction, and supporting the floor of the rotundo. Turning to the left, and winding among the columns, you pass through a door-way, on the north side, into a small rotundo, lighted from above; a door on the right opens into the staircase leading to the Senate chamber, and, further on, into a vestibule. On the left, in this staircase, a larger door-way leads into the Supreme Court room, and a smaller door-way in the vestibule to the Marshal's room. Returning to the small rotundo, a corridor extends north, which opens on the left by a recess into the suit of offices of the Clerk of the Supreme Court, and the Attorney General's room, which last is near the north entrance, and, on the right, opposite the latter, into the Judges' room. Entering this, you pass into the Supreme Court room, which is semi-circular in its plan, with an arched recess on the west, and a colonnade recess on the east side, from whence the light is admitted; an arcaded passage runs around the sweep of the circle, which supports a domical ceiling of masonry that covers the room,

and into which groins or cuts are made upon the surrounding arches, forming a fretted kind of ceiling, of bold construction. In the tympanum of the west arch, in recess, is sculptured the figure of Justice, with her emblems in bold relief; accompanying her is a figure of Fame, crowned with a rising Sun, pointing to the Constitution of the United States.* Every thing is of a massive character in this room. The columns are of the heavy Doric proportions, as well as the piers of the arches. As an error had been committed in the first design and construction of this room, which occasioned the fall of the vaulted ceiling, every precaution was taken to guard against a similar disaster, and it has been effectually done.

There are several radical defects in the present plan of this room, which it has been proposed to remedy. It is both badly lighted and ventilated. The floor is sunk below the general level, and makes it very uncomfortable to the members of the bar;—indeed the early death of some of our most distinguished lawyers at this bar has been attributed to the cold damps and want of ventilation of this room; no time should, therefore, be lost to remedy this evil. The seats of the Judges are elevated considerably above the floor of the bar, and near the windows, by which they are less subject to the evil in question.

The accommodations for the members of the Court are convenient and roomy; and visitors,

* This design is in bad taste, and should be corrected by obliterating the caricature figure of Fame, with its Sun; then the figure of Justice will appear to some advantage, and the design be passable.

though limited in number, are equally well accommodated. There is no law library attached to this room, which must be considered a defect; the contiguity of the Congressional Library might be regarded as sufficiently convenient for general reference, but, in particular cases, it would be more desirable for a library to be near at hand.

Returning into the crypt, and passing through a door-way, on the *south* side, you come into a vestibule, which opens on the left to the staircase* leading up to the vestibule of the Hall of Representatives, and, in front, into a corridor which communicates, first, with No. 77, Committee on the Judiciary, and then with the furnace rooms, Nos. 53 and 76, which warm the Hall of Representatives; after which you reach a cross passage, leading, on the left, to the room No. 54, which opens into the rooms for the Committee on Indian Affairs and messengers; on the right, this passage leads to the rooms, No. 69, of the Committee on Revolutionary Claims, and No. 70, the Committee of Revisal and Unfinished Business; between which rooms a flight of stone steps descends to a range of water closets, erected on the outside of the building. Returning, and pursuing the corridor south, to the end, you come to the rooms No. 63, of the Committees of Accounts and on Invalid Pensions, and No. 64, of the Committee on Naval Affairs; the smaller passages communicate with store rooms; all these rooms, as well as the others named, are vaulted and made fire-proof.

* From this staircase a door, No. 50, leads into the room occupied by the Committee of Claims.

Going out from the crypt to the east front of the Capitol, you pass through iron gate-ways into an open arcaded passage, under the great portico; in front of this arcade is a covered carriage-way, and at each end of this passage are the principal entrances to the staircases leading to the Senate and House of Representatives.

Entering the building on the east front, the attention is drawn to a group of figures, sculptured in the tympanum of the pediment of the portico. The figures are colossal, and, being all of an emblematical character, require explanation to be understood. The centre figure represents the Genius of America, modestly attired in full drapery, standing on a broad plinth, and holding in her hand an oval shield, inscribed with the letters U. S. A. in the centre, surrounded with a glory. This shield rests on a pedestal, ornamented on the front with an oaken wreath in bas-relief, encircling the words "July 4, 1776." Behind the figure rests a spear; and at her feet an eagle, with its wings partially expanded. The head of the Genius, crowned with a star, is inclined in a listening attitude, over her left shoulder, towards the figure standing in this direction, which represents *Hope*, who appears to be addressing the Genius; her right hand and arm being elevated towards the Genius, her left apparently resting on the stock of an anchor, and the hand grasping a part of her drapery. The eager gaze and delighted smile she gives the Genius indicate her earnest plea for the glory and prosperity of the Union. The Genius, however, instead of catching her enthusiasm, points, with sober dignity, to the object standing on her right hand. This is

Justice, with stern and icy countenance, her eyes lifted towards Heaven, and holding in her right hand a scroll partly unrolled, and displaying, in letters of gold, the words "Constitution of the United States." Her left hand elevates and sustains the scales; neither bandage nor sword are associated with this American Justice; "for, in our free and happy country, justice is clear-sighted, and stands with open countenance, respecting, and weighing equally, the rights of all; and it is in this, rather than in her punitive energies, that she is the object of veneration of freemen."

"A moral is intended to be conveyed in this group, that, however Hope may flatter, the American people will regard only that prosperity which is founded on public right and the preservation of the constitution." The figures are all highly finished, unnecessarily so for their great elevation; their execution does great credit to the artist, but the design is *outré*; the idea too complex, difficult to be understood, and not adapted to the place, which requires unity, boldness, and, withal, a subject that would be fully comprehended at the first glance of the eye.*

Ascending the grand flight of steps to the portico, a piece of sculptured work over the door of entrance attracts the eye; it consists of two aerial

* Such a design was offered by the author of this work at the time a selection was to be made; it embraced simply this idea: Washington, in a chariot drawn by six horses abreast, coming out of the Capitol, crowned by Liberty and Wisdom; the whole encircled by a glory, studded with the thirteen stars, representing the Federal Union.

figures, in the act of crowning the bust of Washington. On each side of the door is a large niche, prepared to receive the two colossal statues already noticed, one of Peace, the other of War, now under the chisel of the artist.

The eastern portico presents a splendid promenade 160 feet long, and of proportional width. The columns, in number 26, are 30 feet high; the shaft composed of a single stone. A fine view is afforded, from this portico, of the eastern grounds, with its spacious gravel walks, and dense verdant enclosure of beautiful clumps of trees and shrubs, circumscribed with an iron palisade. To the south you look down New Jersey avenue, which is terminated by the waters of the Eastern branch, and the rich foliage of the opposite banks. To the north you look into a country scene of hill and dale, formed by the valley of the Tiber. From the portico you enter the grand rotundo, which is 96 feet in diameter, and 96 feet high, including the dome, which forms the ceiling. This dome is enriched with caissons or deep sunken panels, similar to those of the Pantheon at Rome, pierced at the apex with a circular opening, through which the light descends. The sides of this spacious room are divided in its whole circuit into panels, separated by massy Roman pilasters, which support a bold entablature, ornamented with wreaths of Olive. The upper part of the great panels are decorated with festoons of flowers, scrolls, and wreaths; four of them encircling the busts of Columbus, Sir Walter Raleigh, La Salle, and Cabot, men to whom all the world owe a lasting debt of gratitude; the smaller panels, over the doors of entrance, are

filled up with historical subjects, which we shall hereafter describe; the lower panels are appropriated to paintings of a historical character. The four on the west half of the rotundo are now occupied with the series of paintings executed by Colonel Trumbull, who, being himself an actor in the scenes he has here transferred to the canvass, and holding a rank and station which rendered him familiar with the countenances of most of those he has here portrayed, gave him advantages which no other artist could have possessed; and, therefore, if these paintings had no other merit than exhibiting faithful portraits of the distinguished men of our glorious revolution, they ought to be, and are, highly prized. But Colonel Trumbull was an artist of the first order, as those splendid works of his, the siege of Gibraltar, the battle of Lexington, the death of Warren, and of Montgomery, evidently show. The paintings now before us most certainly possess much merit, and are by no means deserving the severe remarks made by Mr. Randolph, in the House of Representatives in 1828, which justly drew from Colonel Trumbull a letter not very complimentary to Mr. Randolph. The subjects selected by Colonel Trumbull, on this occasion, refer to four important events of our revolutionary history, namely, first, the Declaration of Independence, 1776; second, the surrender of General Burgoyne, 1777; third, surrender of Lord Cornwallis at Yorktown, 1781; fourth, resignation of General Washington, at Annapolis, 1783.

DECLARATION OF INDEPENDENCE.

This was the first, and is the most masterly finished picture of the four. The artist seems to have labored here to present a *chef d'œuvre* on a subject of such deep interest to mankind, the last hope of the world, which hung, as it were, upon the decision now about to be made by the venerated worthies in Congress assembled; and, though we may find fault with the prim attitude of the figures, yet we feel satisfied with the whole, as exhibiting a faithful representation of the actual scene as it occurred. Colonel T. would not, in this case, follow his imagination; he spared neither labor nor expense to collect facts which only could secure to him lasting fame; he travelled from one end of the Union to the other to obtain the portraits of our distinguished men, and to learn from the actors themselves the truth of scenes he was preparing to represent on canvass. Most of the personages in this picture are real portraits, and we cannot too highly appreciate the talents of the artist that has preserved to us the expression of those features which are so dear to Americans, and to the lovers of liberty everywhere. The painting before us represents the memorable Congress of 1776, assembled for the purpose of ratifying that glorious deed which gave birth to our independence as a nation. The artist has rigidly preserved the very architecture of the room in which this august body sat, simply embellishing the background with military flags and trophies, such as had been taken from the enemy. On the right of the picture is seen that deathless group, Jefferson, the immortal author of the Declaration of Independence; Adams,

the fearless advocate of the people; Franklin, the wise and prudent philosopher; Hancock, the noble and generous patriot; Rutledge, the great orator and statesman; Thompson, the vigilant and correct scribe, &c. &c. To the left stretches the long line of worthies, seated with all the dignity of a Roman Senate in the glorious day of her liberty. All are quiet, anxious, and attentive, yet fearless and determined. Every one clothed in the costume of the day, so that nothing is left undone to distinguish the eventful scene. The eye here reposes with peculiar interest, and, in the intensity of thought, is carried back to the period when, before an agitated and anxious world, the great act was ratified, which proclaimed liberty to all the human race.

The names of those whose portraits are preserved in the painting are as follows:*

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| 1. George Wythe, | of Virginia. |
| 2. William Whipple, | of New Hampshire. |
| 3. Josiah Bartlett, | of New Hampshire. |
| 4. Benjamin Harrison, | of Virginia. |
| 5. Thomas Lynch, | of South Carolina. |
| 6. Richard Henry Lee, | of Virginia. |
| 7. Samuel Adams, | of Massachusetts. |
| 8. George Clinton, | of New York. |
| 9. William Paca, | of Maryland. |
| 10. Samuel Chase, | of Maryland. |
| 11. Lewis Morris, | of New York. |
| 12. William Floyd, | of New York. |
| 13. Arthur Middleton, | of South Carolina. |
| 14. Thomas Hayward, | of South Carolina. |
| 15. Charles Carroll, | of Maryland. |
| 16. George Walton, | of Georgia. |

* The numbers refer to the outline heads in the key, beginning on the left of the spectator. The key to each picture is attached, placed upon a card.

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| 17. | Robert Morris, | of Pennsylvania. |
| 18. | Thomas Willing, | of Pennsylvania. |
| 19. | Benjamin Rush, | of Pennsylvania. |
| 20. | Elbridge Gerry, | of Massachusetts. |
| 21. | Robert Treat Payne, | of Massachusetts. |
| 22. | Abraham Clark, | of New Jersey. |
| 23. | Stephen Hopkins, | of Rhode Island. |
| 24. | William Ellery, | of Rhode Island. |
| 25. | George Clymer, | of Pennsylvania. |
| 26. | William Hooper, | of North Carolina. |
| 27. | Joseph Hewes, | of North Carolina. |
| 28. | James Wilson, | of Pennsylvania. |
| 29. | Francis Hopkinson, | of New Jersey. |
| 30. | John Adams, | of Massachusetts. |
| 31. | Roger Sherman, | of Connecticut. |
| 32. | Robert R. Livingston, | of New York. |
| 33. | Thomas Jefferson, | of Virginia. |
| 34. | Benjamin Franklin, | of Pennsylvania. |
| 35. | Richard Stockton, | of New Jersey. |
| 36. | Francis Lewis, | of New York. |
| 37. | John Witherspoon, | of New Jersey. |
| 38. | Samuel Huntington, | of Connecticut. |
| 39. | William Williams, | of Connecticut. |
| 40. | Oliver Wolcott, | of Connecticut. |
| 41. | John Hancock, | of Massachusetts. |
| 42. | Charles Thompson, | of Pennsylvania. |
| 43. | George Reed, | of Delaware. |
| 44. | John Dickinson, | of Delaware. |
| 45. | Edward Rutledge, | of South Carolina. |
| 46. | Thomas McKean, | of Pennsylvania. |
| 47. | Philip Livingston, | of New York. |

SURRENDER OF GENERAL BURGOYNE.

The importance of the victory of Bennington, and, afterwards, of Saratoga, (where the surrender took place,) to the American cause, gives to this picture peculiar interest. General Gates here won imperishable honors, and, though unfortunate afterwards, he was still the brave and honorable man.

The painting represents the moment the surrender of General Burgoyne takes place, who is seen on the left as having just dismounted, attended by General Philips and other officers, near the marquee of General Gates. In front General Gates is seen advancing to meet his prisoner, who is in the act of offering his sword, which General Gates declines to receive, and invites them to enter and partake of refreshment. Near the General, on the right, a number of the principal officers of the American army are assembled, who are regarding the scene with great interest. In the distance is discovered the confluence of Fish creek and the North river, where the British left their army; the troops are indistinctly seen crossing the creek and the meadows, under the direction of Colonel (late Governor) Lewis, then Quartermaster General, and advancing towards the foreground. Now they disappear behind the wood, and again appear. Officers on horseback, American, British, and German, precede the head of the column, and form an interesting cavalcade, following the two dismounted Generals, thus uniting the different parts of the picture.

The portraits of the following officers are introduced.

1. Major Lithgow, of Massachusetts.
2. Colonel Cilly, of New Hampshire.
3. General Starks, of New Hampshire.
4. Captain Seymour, of Conn., of Sheldon's Horse.
5. Major Hull, of Massachusetts.
6. Colonel Groaton, of Massachusetts.
7. Major Dearborn, of New Hampshire.
8. Colonel Scammell, of New Hampshire.
9. Colonel Lewis, Quartermaster General, New York.

10. Major General Phillips, British.
11. Lieutenant General Burgoyne, British.
12. General Baron Reidesel, German.
13. Colonel Wilkinson, Deputy Adj. Gen., American.
14. General Gates.
15. Colonel Prescott, Massachusetts volunteer.
16. Colonel Morgan, of the Virginia riflemen.
17. Brigadier General Rufus Putnam, of Massachusetts.
18. Lieutenant Colonel John Brooks, late Gov. of Mass.
19. Rev. Mr. Hitchcock, chaplain, of Rhode Island.
20. Major Robert Troup, Aid-de-camp, of New York.
21. Major Haskell, of Massachusetts.
22. Major Armstrong, Aid-de-camp, now General.
23. Major General Philip Schuyler, of Albany.
24. Brigadier General Glover, of Massachusetts.
25. Brigadier General Whipple, of N. Hamp: militia.
26. Major Matthew Clarkson, Aid-de-camp, of N. York.
27. Major Ebenezer Stevens, of Mass., com'dg the art.

SURRENDER OF LORD CORNWALLIS, AT YORKTOWN.

This was the decisive blow which terminated the conflict between the American and British forces, and compelled Great Britain to acknowledge the independence of the United States of America. The terms of capitulation, insisted upon by the Americans here, in consequence of the refusal of Lord Cornwallis to allow General Lincoln the honor of marching out of Charleston, South Carolina, with colors flying, &c., were the same which the British General compelled the American General to accede to, and *General Lincoln* was appointed to superintend the submission of the British at Yorktown, in the same manner the American troops at Charleston had been subject to only eighteen months before. This is the groundwork of the whole design of the picture.

"The American troops were drawn up on the right of the road leading into York; General Washington and the American General officers, on the right; the French troops on the opposite side of the road, facing them: General Rochambeau and the principal officers of the French navy and army on the left. The British troops marched out of town "with shouldered arms, colors cased, and drums beating a British and German March," passed between the two lines of victorious troops to a place appointed, where they grounded their arms, left them, and returned unarmed to their quarters in the town.

"The painting represents the moment when the principal officers of the British army, conducted by General Lincoln, are passing the two groups of American and French Generals, and entering between the two lines of the victors; by this means the principal officers of the three nations are brought near together, so as to admit of distinct portraits. In the centre of the painting, in the distance, is seen the entrance of the town, with the captured troops marching out, following their officers, and also a distant glimpse of York river, and the entrance of the Chesapeake bay, as seen from the spot.

"The portraits of the French officers were obtained in Paris in 1787, and were painted from the living men, in the house of Mr. Jefferson, then Minister to France from the United States."

1. Count Deuxponts, Colonel of French infantry.
2. Duke de Laval Montmorency, Colonel of Fr. inf'y.
3. Count Custine, Colonel of French infantry.
4. Duke de Lauzun, Colonel of cavalry, French.
5. General Choisy.
6. Viscount Viomenil.
7. Marquis de St. Simon.
8. Count Fersen, Aid-de-camp of Count Rochambeau.
9. Count Charles Damas, Aid-de-camp of do.
10. Marquis Chastellux.
11. Baron Viomenil.
12. Count de Barras, Admiral.
13. Count de Grasse, Admiral.
14. Count Rochambeau, Gen. en Chef des Francais.
15. General Lincoln.

16. Colonel Ebenezer Stevens, of the American artillery.
17. General Washington, Commander in Chief.
18. Thomas Nelson, Governor of Virginia.
19. Marquis Lafayette.
20. Baron Steuben.
21. Colonel Cobb, Aid-de-camp to Gen. Washington.
22. Colonel Trumbull, Secretary to Gen. Washington.
23. Major General James Clinton, of New York.
24. General Gist, of Maryland.
25. General Anthony Wayne, of Pennsylvania.
26. General Hand, Adjutant General, of Pennsylvania.
27. General Peter Muhlenburg, of Pennsylvania.
28. Major General Henry Knox, Commander of artillery.
29. Lt. Col. E. Huntington, acting Aid to Gen. Lincoln.
30. Colonel Timothy Pickering, Quartermaster General.
31. Colonel Alexander Hamilton, comd'g light infantry.
32. Colonel John Laurens, of South Carolina.
33. Colonel Walter Stuart, of Philadelphia.
34. Colonel Nicholas Fish, of New York.

RESIGNATION OF GENERAL WASHINGTON, AT ANNAPOLIS,
DECEMBER 23, 1783.

This is one of the most beautiful pictures of the series, both for design and execution; the subject is of absorbing interest; the portraits are striking, especially that of Washington, who is represented in the preparatory act of delivering his commission to the President of Congress, having just finished his address to the assembly. The history of this extraordinary event is as follows: General Washington, having taken an affectionate leave of the army, at New York, proceeded to Annapolis, accompanied by his officers, and there resigned his commission into the hands of the representatives of the people, thereby divesting himself of all authority, and retired to private life. A singular circumstance, exemplifying the character of our

Government, occurred on this occasion: The President of Congress, Thomas Mifflin, into whose hands the General resigned his commission, had been (in 1775) his first aid-de-camp; and, further, he to whom we are indebted for this picture had been his second.

"According to order, his excellency the commander-in-chief was admitted to a public audience, and, being seated, the President, after a pause, informed him that the United States in Congress assembled were prepared to receive his communications; whereupon, he arose and addressed Congress as follows:

"**MR. PRESIDENT:** The great events on which my resignation depended having at length taken place, I have now the honor of offering my sincere congratulations to Congress, and of presenting myself before them, to surrender into their hands the trust committed to me, and to claim the indulgence of retiring from the service of my country.

"Happy in the confirmation of our independence and sovereignty, and pleased with the opportunity afforded the United States of becoming a respectable nation, I resign with satisfaction the appointment I accepted with diffidence—a diffidence in my abilities to accomplish so arduous a task; which, however, was superseded by a confidence in the rectitude of our cause, the support of the Supreme Power of the Union, and the patronage of Heaven.

"The successful termination of the war has verified the most sanguine expectations; and my gratitude for the interposition of Providence, and the assistance I have received from my countrymen, increases with every review of the momentous contest.

"While I repeat my obligations to the army in general, I should do injustice to my own feelings not to acknowledge, in this place, the peculiar services and distinguished merits of the gentlemen who have been attached to my person during the war. It was impossible the choice of confidential officers to compose my family should have

been more fortunate. Permit me, sir, to recommend, in particular, those who have continued in the service to the present moment, as worthy of the favorable notice and patronage of Congress.

‘I consider it an indispensable duty to close this last act of my official life by commending the interests of our dearest country to the protection of Almighty God, and those who have the superintendence of them to his holy keeping.

‘Having now finished the work assigned me, I retire from the great theatre of action, and bidding an affectionate farewell to this august body, under whose orders I have so long acted, I here offer my commission, and take my leave of all the employments of public life.’

‘He then advanced, and delivered to the President his commission, with a copy of his address, and having resumed his place, the President returned him the following answer:

‘SIR: The United States in Congress assembled receive, with emotions too affecting for utterance, the solemn resignation of the authorities under which you have led their troops with success through a perilous and a doubtful war; called by your country to defend its invaded rights, you accepted the sacred charge before it had formed alliances, and whilst it was without funds or a Government to support you; you have conducted the great military contest with wisdom and fortitude, invariably regarding the rights of the civil power through all disasters and changes. You have, by the love and confidence of your fellow-citizens, enabled them to display their martial genius, and transmit their fame to posterity. You have persevered till these United States, aided by a magnanimous King and nation, have been enabled, under a just Providence, to close the war in freedom, safety, and independence; on which happy event we sincerely join you in congratulations.

‘Having defended the standard of liberty in this new world, having taught a lesson useful to those who inflict, and to those who feel oppression, you retire from the great theatre of action with the blessings of your fellow-citizens; but the glory of your virtues will not terminate

with your military command, it will continue to animate remotest ages.

'We feel, with you, our obligations to the army in general, and will particularly charge ourselves with the interests of those confidential officers who have attended your person to this affecting moment.

'We join you in commending the interest of our dearest country to Almighty God, beseeching him to dispose the hearts and minds of its citizens to improve the opportunity afforded them of becoming a happy and respectable nation. And for you we address to him our earnest prayers, that a life so beloved may be fostered with all his care; that your days may be as happy as they have been illustrious; and that he will, finally, give you that reward which this world cannot give.'"

The following is a list of the portraits introduced:

1. Thomas Mifflin, of Penn., President of Congress.
2. Charles Thompson, of Penn., Member of Congress.
3. Elbridge Gerry, of Massachusetts, M. C.
4. Hugh Williamson, of N. Carolina, M. C.
5. Samuel Osgood, of Massachusetts, M. C.
6. Edward McComb, of Delaware, M. C.
7. George Partridge, of Massachusetts, M. C.
8. Edward Lloyd, of Maryland, M. C.
9. R. D. Spaight, of North Carolina, M. C.
10. Benjamin Hawkins, of N. Carolina, M. C.
11. A. Foster, of New Hampshire, M. C.
12. Thomas Jefferson, of Virginia, M. C.
13. Arthur Lee, of Virginia, M. C.
14. David Howell, of Rhode Island, M. C.
15. James Monroe, of Virginia, M. C.
16. Jacob Reid, of South Carolina, M. C.
17. James Madison, of Virginia, M. C. spectator.
18. William Ellery, of Rhode Island, M. C.
19. Jeremiah Townley Chase, of Md., M. C.
20. S. Hardy, of Virginia, M. C.
21. Charles Morris, of Pennsylvania, M. C.
22. General Washington, of Virginia.
23. Colonel Benjamin Walker, }
24. Colonel David Humphreys, } - Aid-de-camps.

25. General Smallwood, of Maryland, spectator.
26. Gen. Otho Holland Williams, of Md., spectator.
27. Colonel Samuel Smith, of Maryland, spectator.
28. Col. John E. Howard, of Balt. Md., spectator.
29. Charles Carroll and two daughters,
of Maryland, - - - spectators.
30. Mrs. Washington and her three
grandchildren, - - - spectators.
31. Dan. of St. Thomas, Jennifer, of Md. spectator.

The four corresponding panels, on the opposite side of the rotundo, are intended to receive other historical paintings, perhaps embracing subjects connected with the last war.

SCULPTURE SUBJECTS.

The panels over the four doors of entrance into the rotundo are occupied with historical subjects in sculpture. Over the east door is represented the *landing of the pilgrims on Plymouth rock*, from the chisel of Caucici. The group consists of four figures in bold-relief, the pilgrim, his wife and child, and an Indian. The latter is seated on a rock, and holding an ear of corn in his hand, apparently waiting the arrival of the boat. The pilgrim is represented in the act of stepping out of the boat, and advancing to receive from the Indian the symbol of friendship tendered by him. The Indian is a prominent object in this picture, and is in good keeping; his brawny form and rude costume being in strong contrast with the delicate features and puritanic dress of the pilgrim. In the hinder part of the boat is seen the wife of the pilgrim, with eyes and hands uplifted in devotional gratitude that their sufferings and hardships were at last ended; and near her is the little son of their hopes,

whose countenance expresses emotions of fear and wonder, while he seems desirous of preventing the landing of his father. All the figures are prominent, and upon the prow of the boat is seen inscribed the memorable year "1620."*

Oyer the west door is represented the *preservation of Captain Smith by Pocahontas*, from the chisel of Cappelano, who possessed a talent for *execution* of the first order; but there is a failure in the design, both in the costume, features, and truth, in point of fact. The group consists of five figures. The moment represented is when the death-blow was prepared to be given the brave Captain Smith, and its prevention by the fortunate interposition of the youthful Pocahontas, the daughter of the Indian chieftain Powhatan; she is represented in the act of hanging over Smith, to protect him from the blow. Besides the Indian with the war club, at the head, there is another who stands at the feet of the captive, to whom the chief, Powhatan, seated behind, motions with his hand to stay the blow of death. It is to be regretted that the artist was not furnished with the study of living subjects for his Indians, as we should have witnessed in the present picture a very different expression of features, form, and costume, than now exists, these partaking more of the oriental character. The whole subject is very highly wrought, and the costumes rich, but wanting in

* The very rock, upon which the pilgrims first landed, is stated, in the history of New England, to be now standing in the centre of the town of Plymouth, where it is known by the name of the "Forefathers' rock," and venerated by all New Englanders.

truth of fact. Captain Smith furnishes the following sketch of this incident, which took place in 1606:

"Having feasted him (Captain Smith) after their best barbarous manner they could, a long consultation was held, but the conclusion was, two great stones were brought before Powhatan; then as many as could layd hands on him, dragged him to them, and thereon layd his head, and being ready with their clubs to beat out his brains, *Pocahontas*, the king's dearest daughter, when no entreaty could prevail, got his head in her arms, and layd her own upon his, to save him from death: whereat the emperor (Powhatan) was contented he should live to make him hatchets, and her bells, beads, and copper."

Over the north entrance is represented *the treaty with the Indians by William Penn*. This picture displays a spreading elm; (which stood near Philadelphia, and rendered remarkable from this event;) under its ample shade the great founder of Pennsylvania is seen in open and friendly negotiation with two Indian chiefs, and holding in his hand the treaty of 1682. The elder Indian chief has in his hand a large calumet or pipe of peace, and seems to be attentively listening to the talk of the younger, while Penn patiently watches the effect of the discourse. The artist, Mons. Gevelot, has rigidly preserved the peculiar costume of this great man, clad in the habiliments of the religious sect to which he was attached; and he has essayed a portrait with tolerable effect, but in the neighborhood of the subjects previously described it loses its interest.

The last piece of historical sculpture seen here is over the south door; it represents the *conflict between Boon and the Indians*. The most difficult

subject of sculpture in the rotundo, and possessing, both in design and execution, more merit than all the rest. We have to regret the very limited field the artist had to work in; for though the deadly combat might not have taken up more space than is here given it, yet the subject is worthy of a larger panel.

The figures are of colossal size. The moment chosen by the artist is when the intrepid Boon has just discharged his rifle, which has laid an Indian at his feet, and is attacked by another, who aims a deadly blow with his tomahawk, which Boon averts by elevating his rifle with his left hand, while his right draws the long knife which is to terminate the dreadful combat. There is more of the Indian character and costume represented in these figures than in any of the other sculptured pictures; and full justice has been done to the form and features of the intrepid Boon, whose cool resolution and self-possession are strongly contrasted with the ferocity and recklessness of the savage. Associated with the scene is the deep lone forest of the "far west;" the boughs of a tree are seen waving over the heads of the combatants, and on its bark is carved "1773," the year when the incident occurred. This work is from the chisel of Caucici, a pupil of the celebrated Canova, and worthy of so great a master. If the other subjects of sculpture described possess any merit, this of "Boon's conflict with the Indians" possesses more. But justice was not done the artist in the execution of either this or the "landing of the pilgrims," as he was hurried for time, and limited in price; what he

has done shows what he was capable of doing if the opportunity had been given him.*

The *rotundo*, which we have just described, is a perfect Babel of sounds, the slamming of a door producing a noise like thunder; for colloquial purposes, therefore, it is useless, nothing scarcely that is said at the least distance can be understood; yet, as a *music* room, and for a *single instrument* of the most delicate construction, for instance the *musical box*, the effect is most delightful; it is as if a whole band of music was performing, or as if the pealing of the full-toned organ swelled upon the ear.

* It must be confessed that the historical sculpture we have just been describing is in bad taste here, and should be obliterated, and paintings or inscriptions of the same subjects substituted. I have always questioned the propriety and good taste of historical sculpture, and whether the art should not be confined, in this department, to single subjects, except perhaps under allegorical representations. All that I have seen of historical sculpture has confirmed me in this opinion, and these in the rotundo, instead of lessening, has increased it. Paintings are decidedly better for historical representations than sculpture, and, where they are designed for the interior of a building, there can be no question on the subject. The scenery which is associated with every historical representation, and which should accompany it, can only be portrayed by the pencil—the chisel may essay it in vain. How different is the effect on the eye contrasting this sculpture with the paintings below; the former is scarcely noticed, though representing deeply interesting subjects, while the eye dwells upon the latter with real pleasure and instruction. For the credit of the good taste of our country it is hoped that suitable paintings will take the place of these sculptures; and, if we will have historical subjects cut in stone, let them be placed on the exterior, and not in the interior of the building.

Those fond of plaintive music may, in the deep silence of this room, enjoy a treat, if they will but bring with them a musical box.

The dome of the rotundo possesses a rare curiosity; a fine whispering gallery, equal to the celebrated whispering gallery of St. Paul's, London, but it is now inaccessible. So great a novelty has been overlooked in the construction of this dome; there is no communication with the top of the cornice, or spring of the dome, where the gallery should be. The attention of the Committee of Public Buildings has been called to this subject, and it is hoped that means may be adopted which would enable the visiter to enjoy so interesting a curiosity, and which would result in developing some important facts connected with the science of acoustics.

Passing through the south door of the rotundo you enter a beautiful circular vestibule, surmounted by an enriched circular paneled dome; on the left a door leads into the principal staircase of the House of Representatives; on the right, a little in front, a door leads to a circular flight of stone steps communicating from the basement floor to the roof; it formerly opened a way to the galleries of the House, but the public entrances are now confined to the *south* end of the building. In front, or on the south side of the vestibule, is the entrance to the outer lobby of the House; on the right and left this lobby continues all round the circle of the Hall of Congress, having doors of communication with the same at several points; at the entrance of the left-hand lobby a stair-way leads to the clerk's library; further on, on the same side, a passage door

opens to the Speaker's room. The sergeant-at-arms and door-keeper's room comes next, opposite to which is one of the main entrances to the Hall, and lastly, a door leads into the private lobby for members; at the end of this lobby a passage conducts to the staircases communicating with the public galleries, as also those for ladies, both of which have a common outlet below.

The lobby on the *right* of the main entrance opens first to a stair-way to the document room above, further on, a door on the right, under the stairs, opens into a private passage leading to the packing and paper rooms, the water closets, clerks' rooms, and library, in the order named; opposite to this door, under the stairs, is an entrance to the Hall, and further on, nearly opposite, is the post-office of the House, the letters arranged in glazed boxes, which are suitably numbered; a letter-box is provided here to receive such letters as strangers or others may direct to members, or that they may wish to go into the mail. In front a door opens into a private lobby for members, at the end of which is another opening into a passage leading, as on the other side, to the stair-ways communicating with the public and ladies' galleries. From each of the private lobbies of the members a door opens into the Hall of Representatives, and, if we enter by one of these, and pass into the loggia, or promenade for members and privileged persons, we shall have in view the whole circuit of the magnificent colonnade screening the public galleries, the splendid rostrum forming the Speaker's chair, and the clerks' and sergeant-at-arms' desks, as also the numerous concentric rings of seats and desks of the members.

This room has been acknowledged by all who have seen it to be the most elegant Legislative Hall in the world. It is purely Grecian in its design and decorations. The outline of the plan is a semi-circle of 96 feet chord, elongated in its diameter line by a parallelogram 72 feet long by 25 feet wide. The height to the top of the entablature blocking is 35 feet, and to the apex of the domed ceiling 57 feet. The circular colonnade is made up of 14 columns and 2 antes, of the richest Corinthian proportions; the shafts are composed of a remarkably beautiful species of variegated marble, called Breccia, in solid blocks, obtained from the banks of the Potomac, — miles above the city; the capitals are of white Italian marble, sculptured after a specimen taken from the temple of Jupiter Stator, at Rome, the most admired specimen of capitals of this delicately beautiful order. The entablature is after the proportions of that in the same temple, ornamented with dentils and modillions, enriched between and underneath with leaves and roses. Over the colonnade springs a magnificent painted paneled dome, enriched with ornamented bands and friezes; executed by a young Italian artist, named Bonani, who possessed much merit as a decorative painter; he died soon after the completion of his work. The apex of this dome is pierced by a circular aperture, crowned by a lantern, which admits abundance of light, and serves at the same time to ventilate the room.

The colonnade of the loggia is composed of 8 columns and two antes, of the same order, and finished in the same style with the circular colonnade. A grand arch of 72 feet chord springs over

the entablature of this colonnade, under which, and standing upon the blocking of the cornice, is a noble colossal figure of *Liberty*, executed in plaster, and intended as a *model* for a marble statue, which, however, has never been executed. It is certainly a splendid figure, possessing dignity and grace, and, withal, a mildness characteristic of the genius of our free institutions. She seems to be looking down upon the assembled representatives of her children with anxious solicitude, and thus addressing them: "Be careful, my sons, to preserve inviolate the high trust committed to your charge; be true to the principles of the glorious constitution established by your fathers, under my auspices; so shall you gain imperishable honor, and your names be handed down to a grateful posterity as the firm upholders and preservers of the last hope of an oppressed world." On the right side of this figure of Liberty is the frustrum of a column serving as an altar, around which a serpent is entwined, the emblem of wisdom; on the right, at her feet, reposes a beautiful eagle, the bird chosen, and fitted, to surmount the American banner, and guard her armorial ensigns.

It is to be regretted that the genius who modelled this figure was not permitted to execute in marble what he had designed and executed in plaster, we should, no doubt, have had a *chef d'œuvre*, one that would have rivalled the chisel of a Canova. But this genius has sunk into the grave. Causici, the proud, eccentric Causici, chagrined and neglected, fell a victim to disappointed ambition. The writer of this knew him well, and had an opportunity of judging of his talent and industry.

The most commanding view of this figure is from the public galleries in front; its noble bearing attracts the eye, and rivets the attention. The ample folds of its robes, flowing down and spreading over the platform upon which it stands, its outstretched arm, expressive of command, and its graceful attitude, all tend to increase the interest it at first excited.

In the frieze of the entablature, under the figure of Liberty, is a *spread eagle*, sculptured in relief, on the stone, and represented just prepared for flight; it was copied from *nature* by an Italian sculptor of high reputation, Seignior Valaperti, whose mysterious disappearance, soon after he had completed this his only work in this country, excited considerable interest. He was, it is said, retiring in his habits, and of a melancholy temperament. It has been supposed that, in a fit of despondency, perhaps disappointment, he put an end to his unhappy life by drowning, as a body resembling him was found in the Potomac a month after his disappearance. It must be confessed that Valaperti was unfortunate in the attitude he had placed his eagle, which gave rise to some severe remarks of its resemblance to a *turkey-buzzard*; that, no doubt, wounded his pride.

From the public galleries you have a full view of the ladies' gallery, placed over the loggia, and fronted by a handsome bronzed iron railing; this gallery is capable of containing 200 persons; the public gallery will accommodate 500.

Between the columns surrounding the Hall crimson curtains are hung, ornamented with rich draperies. The curtain decorations about the Speaker's

chair are very splendid; the draperies are of rich crimson silk damask, flowing down as from a centre from the top of the capitals of the columns, and spreading out on each side, covering the whole breadth of the back of the Speaker's chair with its appendages; over the chair, and on a level with the balustrade of the galleries, the curtains dispart and display a beautiful marble figure, representing History, standing in the winged car of Time, in the act of recording events. The car is placed upon a marble globe, on which is figured, in basso relievo, the signs of the zodiac; and upon the face of the wheel the hours are placed, which form the clock of the Hall. The whole is finely designed, and handsomely executed. It is the work of Seignior Franzoni, a meritorious artist, who died in this city. History appears to be directing her attention to what is passing before her, and noting down events; her drapery seems flying in the wind, indicative of the rapid flight of time, and the importance of improving it.

The Speaker's chair is placed on an open rostrum, or platform, elevated about four feet above the general level of the floor, enclosed by a rich bronzed fluted balustrade, surmounted by an impost, crowned with a low brass railing; on each side of the Speaker's chair are desks; that on the right occupied by the sergeant-at-arms; the other, reserved for the Speaker when the House is in committee.

The clerk's desk is elevated on a variegated marble socle or base, three steps below the Speaker's floor; upon this is placed a rich mahogany record table, enclosed below with beautiful curtains.

of damask silk, and above with a brass dwarf railing; the steps rise up on each side to both platforms.

The recesses between the columns of the room are filled by sofas, except those occupied by the reporters' boxes, there being four spaces allotted on the floor of the House for these gentlemen, each accommodating two persons, or three upon an emergency.

From the Speaker's chair you have a complete command of the whole House, every member's seat being open to view, displayed in sections, from one to six seats generally to each. Every member has a desk allotted to him, and these are disposed in circular lines, described from the Speaker's chair as a centre, the aisles forming radii from this centre. When the House is in full session the view from the chair, or from the galleries, is very imposing, as may be imagined from the fact that here are assembled, in one body, 243 members, representing the intelligence and wealth of the nation. The desks are all of mahogany, and numbered, each one having an arm chair, so that ample room is afforded every member.

The floor upon which the desks are placed gradually rises from the level near the clerk's table to the outer range; the aisles are inclined planes, but the platform of the desks are level, and consequently form steps. Back of the outer row of seats a bronzed iron and curtained railing encloses the space occupied by the members' seats, which is denominated "The bar of the House." Outside of this commences the lobby for the use of the members, and such privileged persons as may be admitted on this floor.

Level with the floor of the main aisle are three apertures, covered with brass ventilators, through which a constant current of warm air issues, that disseminates a uniform temperature throughout the room. In the coldest weather here, the temperate heat of a summer shade is experienced. The space under the floor of the house, which was formed when this floor was raised, is arched with brick, and constitutes a reservoir for the air, which, previous to its introduction, has been properly heated by means of two furnaces in the basement story, under the Hall; hence, the whole surface of the floor is kept warm, much to the comfort of the members, who, previous to the raising of the floor, suffered much from the damp and cold of the sunken floor. The ladies' gallery, over the loggia, has been appropriated expressly for their accommodation, and such gentlemen as may accompany them; the seats and backs are all handsomely cushioned, and, from its elevated position, every advantage for seeing and hearing is afforded. The panels of the walls on each side, and in front of this gallery, are ornamented with full length portraits of the excellent Lafayette, and the Father of his country; the latter by Vanderline, the former by a French artist. Underneath these pictures are copies of the declaration of independence, in rich frames, crowned with an eagle and other emblematic ornaments.

The change in the position of the Speaker's chair, which formerly stood near the loggia, brings the members to front the circle; the public galleries are now, therefore, favorably situated for seeing and hearing by the audience; in both of which,

formerly, they were deficient. Strangers, desirous of listening to the debates in the House, could not have a better seat, even upon the floor of the Hall, than these galleries afford. The entrances to them are from the south end of the building, near each corner, and a few steps above the level of the terrace; also, as before described, through the outer lobbies of the house.

The change this room has undergone in its original arrangement has resulted in giving greater accommodation to the House, more comfort to the members, and, as there has been an accession of representatives, additional seats had to be provided, which upon the old arrangement was not admissible. But, in addition to these improvements, a more important object has been accomplished, namely, rendering this Hall a better speaking and hearing room; in which it was before seriously deficient. The voice is now comparatively distinct, and the ear not sensible, except in a few particular points, of any reverberation of the sound; where the voice before was confused and indistinctly heard, it is now full and clear. There is still, however, a small perceptible echo in places, which arises from the too great loftiness of the dome, and which might be remedied by reducing it in its height. It entered into the consideration of the architect who suggested these improvements, that possibly this might be necessary, but the expense and time necessary to effect it, and not being regarded as very important, it was not urged as essentially requisite; it may, however, yet be done, and still preserve the symmetry of the dome. The adoption of the semi-circular form in the plan of

this Hall by the architect, (Mr. Latrobe,) was the result of a conviction of its being the best suited for legislative purposes. When the French Chamber of Deputies resolved upon the erection of a new hall for debate, they appointed a committee, composed of the most celebrated architects of France, to inquire into the subject, and report upon the best form of a room for legislative business. After examining the largest rooms in Paris, and the most celebrated buildings of antiquity, they unanimously recommended the horse shoe, or semi-circular form, surmounted by a very flat dome; which plan was accordingly executed, and has given every satisfaction. The hall of the Chamber of Deputies is said to be one of the finest speaking and hearing rooms known. There is an important difference, however, between the plan of that hall and ours. The walls of the French chamber are perfectly plain, (not fretted with repeated recesses,) and covered with a very flat dome; the walls of our hall are broken, or fretted with a series of projecting columns, forming a continuous colonnaded gallery, and covered with a too lofty dome. The position of the tribune in the Hall of Deputies, from whence the members address the Chamber, is along the line of the diameter; consequently, they speak *to* the circle, and every member receives the full force of the words spoken. Before the alterations were made in the position of the Speaker's seat in our hall, the members spoke *from* the circle, consequently, they spoke to the diameter, or the straight line; hence the indistinctness of the voice, even under the most improved form, but more especially when subject to the for-

mer fretted surface. The alterations made were intended to correct this error; and, by smoothing the fretted surface behind the circular colonnade, lessen the evil arising from this cause. Though we cannot realize the full force of the voice here, owing to the yet fretted character of the surface of the walls, yet much has been gained by lessening their irregular superficies, and bringing them into correct form.

That the circular form is the best adapted to the action of the voice the practice of all ages proves. The ancient Greeks and Romans adopted this form; and the moderns, in many of their rooms for public speaking, pursued the same plan. We have only to refer to the theatres and amphitheatres, whether of modern or ancient construction, in confirmation of this. If the ancients were not governed by scientific principles in selecting the circular form for their buildings, they acquired the knowledge of its superiority by experience. The moderns appear to have followed the example of the ancients, in the adoption of this form for their speaking rooms, without inquiring into its correctness upon scientific principles; otherwise we should not now witness so many absurd forms; for, had they known the true principles upon which sound is propagated, very different results would have followed. The subject of acoustics has been little understood, especially by practical men; if it had, we should not see so many blunders committed in the construction of our public edifices. A room to be properly constructed, to support and convey the voice, must possess the capacity of producing a multitude of consonant echoes, and as few dissonant

sounds as possible; for, in proportion to the predominance of the former, is the perfection of the room to produce a distinct utterance of the voice. Now, the circular surface is best adapted to effect this; and in proportion as this surface approximates to the spherical form, the more powerful will be the effect of the sound propagated therein; for such a form would produce an infinity of consonant echoes: but the spherical form is not suited for practical purposes, and if it were, the sound would be too powerful to be agreeable; more than is necessary is often as injurious as not having enough. In all operations there is a medium to be observed, and in adopting a form of room, special reference must be had to the object for which the room is designed. A bad speaking room often makes a good music room. The most practical form of room for legislative or forensic debate is a complete circle, covered with a very slight concave ceiling; the whole entire height, walls and dome, not exceeding the length of the radius describing the circle. Such a room the writer of this had constructed for public speaking in the city of Philadelphia, and it is acknowledged to be a most perfect room for speaking and hearing in. I have been induced thus to digress, in order to explain the ground upon which the alterations and improvements made in our hall were based; and as the subject has been a matter of notoriety, as well in as out of Congress, for several years past, it becomes necessary to show that these alterations were not founded upon erroneous or speculative grounds, but upon the true principles regulating sound, and upon experience; also, that in case other public rooms are found deficient in

conveying the voice, and require alteration, the principles upon which such alterations should be grounded may be known.

Passing out of the Hall and into the great Rotundo, the door on the opposite side under the sculpture of the "treaty of William Penn with the Indians," leads to the Senate chamber; before reaching it, you enter first an elliptical rotundo, surrounded in the centre by a circular open colonnade lighted from above, having several doors; that on the right opening upon the landing of the marble staircase of the Senate, the door on the left leads to a suite of committee rooms; No. 23, Committee on the Judiciary, of the Senate; No. 24, Committee on Military Affairs, of the Senate: also two stone stairways which communicate with the apartments above and those below, as well as with the roof. The door in front, or on the opposite side of the rotundo, opens into a small staircase leading to the circular gallery of the Senate; passing on, you enter the vestibule of the Senate, a quadrangular vaulted room lighted from above, with a screen of marble columns on one side; the door in front, on the right, opens into a passage and stairway to rooms above, and beyond, to that of the Committee of Finance, of the Senate, and the Committee on Public Lands; the door in front, on the left, leads by a passage to the President and Vice President, or President of the Senate's room; also to that of the Committee on Claims and Committee of Commerce. The doors along the passage behind the colonnade lead to the offices of the Secretary of the Senate. The large door on the right of the vestibule opens into the Senate chamber.

This is a large semi-circular room, covered with a dome, richly ornamented with deep sunken panels and circular apertures to admit light from above; across the chord of the semi-circle, a screen of columns stretches on each side of the President's chair, which is placed in a niche on an elevated platform, in front of which below are the Secretary and chief clerk's desk. The columns of this screen are of the Grecian Ionic order, and composed of the beautiful variegated marble of the Potomac, with caps of Italian white; these, with its entablature, support a gallery: in front of which is another, but lighter gallery, running round the circle of the room, supported by reeded and gilt iron columns, surmounted by a rich gilt iron balustrade. A splendid picture of the bust of Washington, by Rembrandt Peale, elegantly framed and draperied, is placed at the north end of the first gallery. This picture is considered a *chef d'œuvre*, and the most correct likeness of this illustrious man extant. The writer, when a boy, had the good fortune of seeing General Washington, and the impression made of his countenance corresponds nearer to the representation in this picture than any other seen by him, and he has witnessed many. Mr. Peale has multiplied this excellent portrait, by a superb lithographic print on a large scale. The walls of the Senate chamber are hung with fluted drapery, placed between pilasters of marble, which extend up to the spring of the cornice. The principal light of this room comes in from the east; but there is, in addition, a borrowed light from above. The President's chair is placed on the line of the diameter of the circle, and from this, as a centre, the Sena-

tors' desks describe concentred curves, cut by radii, which form the aisles. These desks are all of mahogany, and single, each with a large arm-chair; they are placed on platforms, gradually rising one above the other. The number of desks at present is forty-eight; one to each Senator.

The Senate Chamber is of the same general form with the Hall of Representatives, but has the advantage of plain walls and few recesses; consequently, it is a good speaking and hearing room. The dome is very flat. The dimensions of this Chamber are as follows: 75 feet in its greatest length, or diameter, 45 feet in its greatest width, and 45 feet high.

In the original design of this room there was an upper gallery on the east side, supported by an attic colonnade, which, in consequence of obstructing the light, was removed in 1828; and this gave rise to the construction of the light semi-circular gallery on the west side. Back of the last tier of Senators' seats is an enclosure, forming the bar of the Senate, outside of which is a lobby furnished with handsome sofas, for the accommodation of privileged persons.* The deficiency of space for visitors in this room is very sensibly felt during the session of Congress; for such has always been the attraction here, that the galleries and lobbies are often crowded to excess, much to the annoyance of the Senate. The access to these galleries has been often objected to, particularly by the ladies; and hence, they are mostly crowded in upon the Senate.

* No person is admitted on this floor, except introduced by a Senator.

It has been proposed to divide a portion of the circular gallery for the use of the ladies, and to have a distinct entrance to the same, which, no doubt, would induce many of them to occupy it. Adjoining the Senate Chamber, on the south, is the post-office room of the Senate, also for the sergeant-at-arms and door-keepers, which room opens out into the principal staircase.

In respect to the principal staircases and entrances to the two Houses of Congress, they are both unworthy of the rooms they communicate with; being confined, dark, and difficult to be found by strangers. Those unacquainted with these entrances, and desirous of communicating with either House, would do well to enter by the centre of the building into the rotundo, from whence they may readily find their way to the Senate or Hall of Representatives, the door under "the Penn treaty" leading to the Senate Chamber, and that under "Boon's conflict with the Indians" to the Hall.

As each Hall of Congress is much in want of an entrance properly distinguished, it has been proposed to construct two spacious porticoes at the north and south fronts of the Capitol, with a grand flight of steps to ascend to each, which would lead directly to the two Houses; thus each would have an entrance suited to its dignity. The exterior of the building would be also improved in effect by the addition of these porticos; for, in consequence of the immense projection and breadth of the centre building on the west front, and the great spread of the portico on the east front, not to notice the vast disproportioned dome in the centre, the wing buildings have shrunk in their apparent length and

importance, and require elongating to bring them into some proportion with the centre. Besides, the north and south fronts are too flat and unmeaning in their architectural arrangement, especially taken in connexion with the enrichments of the east and west fronts; porticos here, therefore, would be both ornamental and useful.

The way to the Library of Congress from the rotundo, is through the west door, under the sculpture representing "the preservation of Captain Smith." Passing through this door, you enter on the landing of the principal stairway ascending from the west front; turning to the right or left you pass along a colonnaded gallery, and reach the main corridor running north and south: upon the opposite side of this a door opens into the library; a splendid room, ninety-two feet long, thirty-four feet wide, and thirty-six feet high. At the entrance from the rotundo are two stone columns in advance, with capitals corresponding with those in the octagon tower at Athens; and immediately opposite, fronting the outlet into the western colonnade, are two similar columns in advance. On each side of this central entrance, and extending the whole length of the room, are a series of alcoves, ornamented in front with fluted pilasters, which, with their entablature, support two galleries, divided as below into twelve shelved recesses; above these springs the great arch forming the ceiling, handsomely decorated with enriched panels, borders, and wreaths of flowers, and pierced with three circular apertures, handsomely ornamented, which admit the light.

Each alcove has a table and chair; the cases are

all sashed and glazed, with labels above, designating the subjects of the works they contain. The middle of the room is furnished with suitable tables containing drawers to receive the large sheets of engravings, and with sofa seats; the whole placed on a Brussels carpet.

The liberality of Congress, and the urbanity of its esteemed and intelligent librarian, J. S. Meehan, Esq. and his assistant, Mr. Stelle, render this room one of the most attractive points in the Capitol. The valuable privileges afforded all, whether residents or strangers, who come properly introduced, to examine the inestimable works contained in this library, are properly appreciated; for the room is usually well filled, during the hours it is accessible, both with ladies and gentlemen.

The first thing that attracts the attention when entering, is the admirable order of arrangement of the different subjects embraced in this room. The several works are classed according to Mr. Jefferson's arrangement, corresponding "to the faculties of the mind employed on them." 1st, Memory, (result, history;) 2d, Reason, (philosophy;) 3d, Imagination, (fine arts.) Labels, in large characters, point out the position of the several classes of books in the order named above; for instance, alcoves No. 1 to 4, contain works connected with history, ancient, modern, and ecclesiastical, natural philosophy, agriculture, chemistry, surgery, medicine, anatomy, zoology, botany, mineralogy, technical arts; No. 4 to 8, works connected with philosophy, namely, moral philosophy, law of nature and nations; religion, common law, equity, ecclesiastical, merchant and maritime, codes, statutes, poli-

tics, commerce, arithmetic, geometry, mechanics, statics, dynamics, pneumatics, phonics, optics, astronomy, geography; alcoves No. 9 to 12, works connected with the fine arts, architecture, gardening, painting, sculpture, music, epic, tales, fables, pastoral odes, elegies, didactics, tragedy, comedy, dialogue, epistles, logic, rhetoric, orations, criticism, bibliography, languages, and polygraphical, or authors who have written on various branches. The catalogue of the library now numbers about twenty-two thousand volumes, and gives, besides a list of the books, an index to the names of authors and annotators, &c.

The first Congressional library was collected under the direction of Mr. Gallatin, Doctor Mitchell, and others, in 1802, and contained about three thousand volumes;* it was burnt by the British when they fired the Capitol. This loss induced Mr. Jefferson to offer his valuable collection to Congress, which was immediately purchased; since then considerable additions have been made, under the direction of the joint library committee. This committee at present consists, on the part of the Senate, of the Hon. Mr. Robbins, the Hon. Mr. Poindexter, and the Hon. Mr. Bibb; on the part of the House, of the Hon. E. Everett, of Massachusetts, the Hon. James M. Wayne, of Georgia, and the Hon. G. Loyall, of Virginia.

A law library has been attached to the Congressional library, which is in an adjoining room; this is a great acquisition to the members of the bar of

* The act of Congress creating this library is dated April 24, 1800.

the Supreme Court, &c. though rather inconvenient from its remoteness.

Besides the works already enumerated, there are in the library a number of beautiful bronze medals, finely executed. The principal part of them were cast by order of the French Government, according to the design of M. Denon, and under his direction. This splendid series commences in the year 1796, and terminates in 1815, and, of course, embraces all the memorable battles and events which occurred during the reign of the Emperor Napoleon. There is one among the number commemorating his return from the island of Elba, which is highly prized.

SUBJECTS OF THE MEDALS.

The battles of Montenotte, Mellisimo, Marengo, Austerlitz, Jena, Friedland, Essling, Wagram, Moscow, Lutzen; the surrender and capture of Mantua; conquests of Upper and Lower Egypt; passage of the great St. Bernard; death of Dessaix; peace of Amiens; Le Muse Napoleon; Legion of Honor; the school of Mines; the code Napoleon; the coronation at Paris, 4; the distribution of Eagles; the tomb of Dessaix; the school of Medicine; the capture of Vienna and Presbourg; the three Emperors; the conquest of Venice, Istria, Dalmatia, and Naples; confederation of the Rhine; the occupation of the three Capitals; peace of Tilsit; the marriage of the Emperor; birth of the King of Rome; the French eagles upon the Wolga and Borristhenes; foundation of the school of Fine Arts; return of the Emperor; the Empress Maria Louisa;

the Princesses Eliza and Paulina; the Queen of Naples; the Queen Hortensia, &c.

These medals exhibit the enthusiasm of the French people, and the state of the fine arts in France. The likenesses are said to be accurate, and the whole do great credit to the taste and genius of the nation. In the collection are many female heads, celebrated for talents and beauty; also several of the Emperor's distinguished generals, particularly his favorite Dessaix; the partiality of Napoleon to this brave officer is very conspicuous in the frequent honors here paid to him.

These medals were presented by the honorable George Washington Erving, late minister from the United States to the court of Spain, who also added another series, embracing several of our American worthies in Parisian bronze. The box which contains them is labelled "*Post ingentia facta Deorum in templa recepti.*" In the arrangement of these last medals, George Washington occupies the centre, with the inscription "*Supremo duci exercituum adsertori libertatis.*" Encircling the Father of his country, are the heads of Columbus, Franklin, Kosciuszko, Paul Jones, William Washington, and J. E. Howard. The reverse of the latter medal is inscribed with the following: "*Quod in nutantem hostium aciem subito irruens præclarum bellicæ virtutis specimen dedit, in pugna ad Cowpens, 17 Jan. 1781.*"

A medal was struck at Philadelphia in honor of General Gates. On the face is a likeness of the General, with the inscription "*Horatio Gates, duci strenuus;*" the reverse contains a representation of the surrender, &c.

*American Medals struck by order of Congress,
arranged in the order of date.*

NAVY.

Isaac Hull, July, 1812.
 Jacob Jones, October 18, 1812.
 Stephen Decatur, October 25, 1812.
 William Bainbridge, December 29, 1812.
 Thomas Macdonough, September 11, 1814.
 James Biddle, March 23, 1815.

ARMY.

Isaac Shelby, October 5, 1813.
 William H. Harrison, July 5, 1813.
 Jacob Brown, July 5, and July 25, 1814.
 James Miller, July 5, 1814.
 Winfield Scott, July 5, and July 25, 1814.
 Peter B. Porter, July 6, 1814.
 Edmund P. Games, August 15, 1814.
 Alexander Macomb, September 11, 1814.
 Andrew Jackson, January 8, 1815.

Among the miscellaneous works on the fine arts here, is the splendid work of Audubon on the Birds of America; two volumes have been received, containing about two hundred engravings, richly colored, the full size of the birds.

Over the mantel piece, at the south end of the room, is a fine portrait of Columbus, presented by George G. Barrell, consul of the United States at Malaga, Spain, which he obtained from Seville, and believed to have been painted by the same hand which painted the celebrated likeness of that great man, now in the palace of the Escorial in Spain.

On each side of the door leading out into the balcony, are two beautiful marble busts; the one on

+ removed in 1814

the right is of Thomas Jefferson, by the celebrated Ceracchi, the proud rival of Canova.* It is a splendid work; the bust is elevated upon the frustum of a fluted black marble column, based upon a circular pedestal, which is ornamented at the top by a continued series of cherubs' heads, under a broad band encircling the pedestal, on which is sculptured the twelve signs of the zodiac. The face of this bust bears some likeness to that of this great man, but only below the eyes; the upper part bears no resemblance to him; the artist must have had in his mind's eye the head of a Roman consul when he sculptured this bust. The writer was upon intimate terms with Mr. Jefferson, frequently saw and corresponded with him; and can barely recognise a likeness when a separation is made of the upper part of the face from the lower. The hand of a master is, however, discoverable on this bust, which, perhaps, has not its equal in the United States. The pedestal, which was presented to Mr. Jefferson, contains the following inscription:†

*" Summo rerum moderatori cui tandem
Libertas Americæ Septentrionalis curæ fuit;
Cui in posterum curæ erit nomen Thomæ Jefferson."*

Opposite to the bust of Jefferson is that of the generous and brave Lafayette, also in marble, of colossal and bold proportions, presenting simply the head of this noble friend to liberty; it is designed for an elevated position, which it does not now hold. The likeness is admirable, and highly

* This unfortunate artist afterwards joined the French revolution, and was guillotined.

† During the whole time that this bust was in the possession of Mr. Jefferson, this inscription was not to be seen; even his own family did not know of its existence.

creditable to the artist, P. J. David, of Angers, 1828. On one side of the base block is inscribed an extract from Lafayette's speech in the House of Representatives, December 10, 1824, in the following words: "What better pledge can be given of a persevering rational love of liberty, when those blessings are evidently the result of a virtuous resistance of oppression, and institutions founded on the rights of man, and the republican principle of self-government." On the other side are inscribed Lafayette's last words in his answer to the President's farewell speech, Washington, September, 1825. "God bless you, sir, and all who surround us. God bless the American people, each of their States, and the Federal Government. Accept the patriotic farewell of an overflowing heart; such will be its last throb when it ceases to beat."

Over the cornice of the alcoves, upon the blocking of the gallery, are two plaster busts, one of General Jackson, the other of General Moultrie; the latter is a good likeness, and is the work of Col. J. S. Cogdale, of South Carolina, an amateur artist, who has executed several meritorious works of art, which he has, artist like, liberally bestowed on others. The situation which these busts occupy is well suited for them; and we could wish to see a series of busts of our most distinguished men, particularly of a literary, political, and scientific character, gracing this part of the library.

There is a want of connexion between the two side galleries above, which it is proposed to remedy by running a cross gallery at each end, supported by a screen of columns; which will add to the beauty of the room, at the same time that they will prove a convenience.

Two large and beautiful cylindrical stoves, in addition to the fireplaces, are provided to warm this room. The smoke from these stoves passes down and under the floor before it reaches the fire, which, to many, is a curiosity.

From the platform of the portico, or rather colonnade, into which the library opens, the view is one of great beauty and interest. The whole western end of the city lies before you, sectioned off in radii from the point you stand in by avenues. To the left flows the broad expanse of waters of the Potomac; beyond these the Virginia shore rises into an eminence, crowned by a classic looking building, the seat of George W. P. Custis, Esq. On the right are seen the heights bordering the city, upon which several large buildings are erected; in front is the botanic garden, and the mall stretching away to the Potomac, and near by the falling grounds within the railing of the Capitol.

It is in contemplation to extend these grounds so as to include the botanic garden, which will add much to the effect of the building on this front, the present extent of ground being too limited for such an immense structure, and the purposes for which it was designed.

Passing out of the library into the corridor, and turning either to the right or left, you come to a flight of stone steps leading to the attic or third floor of the building, which contains a number of committee rooms, and other rooms for the deposit of paper. On this floor, each side of the steps, a wide corridor extends north and south; that on the north communicates with the following committee rooms: No. 30, Committee on Public Lands; No.

31, Committee on Agriculture; No. 32, Committee on Elections; No. 34, Committee on Roads and Canals. The corridor south leads to the committee rooms, No. 28, Committee on Manufactures; No. 29, Committee on Foreign Affairs; Nos. 26 and 27 are document rooms. The cross passages at the end of these corridors communicate with stairways which lead to the roof and to the basement story. The stairway at the north end is generally used to communicate with the roof; and those fond of picturesque and panoramic scenery, will be fully repaid for the labor of ascending to the giddy summit of the great dome; those more timid will be satisfied to view the landscape from the general level of the roof; which is more confined, as you can only see that which is immediately before you, whereas, from the galleried apex of the dome, you can take a bird's eye view embracing the whole horizon. In whatever direction here the vision is cast, there is something interesting to be seen. On one hand a rising city, with its numerous avenues, branching off in all directions, like radii from a centre, its splendid public buildings, and hum of active life; on the other hand, the noble Potomac, rolling its ample tide to the ocean, and receiving, as it passes the city, the tributary waters of its eastern branch, the Anacostia. To the north stretches a range of high lands, with varied scenery of groves and buildings; to the east the native forest terminates the view; on the southeast lies the navy yard and marine barracks; on the south and west, the arsenal and penitentiary; on the west, the heights of Georgetown, with its cluster of buildings rising in bold relief. Looking down the river, Alexandria is seen, and beyond, in the dim distance,

Mount Vernon, the spot endeared to every American bosom, as enclosing the venerated remains of the great founder of this city. Looking down the Pennsylvania avenue, the President's house closes the view; to the right lie the General Post-office and City Hall, both conspicuous buildings. At the foot of the Capitol hill is seen the Tiber, winding its way from the north to the Potomac; before it enters the river, art has prepared for it a splendid basin 150 feet wide, walled on each side to grace its waters. The Washington canal, which is nearly completed to the Eastern branch, is now constituted a branch of the Tiber; so that it may be said to have two mouths or outlets.

After the eye has been gratified in ranging over this wide-spread scene of hill and dale, cities, towns, rivers, and canals, it may be invited to survey the objects in its immediate vicinity; the fretted roof expanded below, and the deep chazms formed by the several courts, which present a terrific appearance looking down them. The whole of this roof is covered with copper in the most substantial manner. On the north is seen the swell of the dome surmounting the Senate chamber; on the south, that crowning the Hall of Representatives: besides these, are several smaller domes, lanterns, and skylights. The balustraded platform on the apex of the great dome, is 145 feet above the foot pavement on the east front, and 228 feet above the tide.

The access to the top of this dome is very inconvenient, and, indeed, dangerous to those who are subject to giddiness in clambering heights. The steps are on the outside; and those unaccustomed to looking down from great elevations, should take the precaution of looking at their feet, when either

ascending or descending, which is their best security against giddiness.*

Two flagstaves are placed, one on each side of the great dome, upon which, during the session, flags are hoisted when either or both Houses are sitting; the lowering of the flag denotes the rising of either House, according to which it is attached.

The centre of the Capitol is constituted the meridian of the United States; it lies in north latitude $38^{\circ} 52' 48.3''$, and longitude $76^{\circ} 55' 30''$ west of Greenwich, England. The base of the building is seventy-three feet above tide.

Strangers visiting the Capitol, and desirous of a guide, will find this in the attentions of either Mr. Wilson, Mr. Scrivener, Mr. Waller, or Mr. Wheatly, who are charged with the oversight of the building, and who are constantly to be found at their post during the hours when the doors of the building are open, namely, from six to six in summer, and from sunrise to sunset in winter. Mr. Wilson has made himself master of all the subjects connected with the historical painting and sculpture in the rotundo, and been so long the cicerone of the Capitol, that every information respecting the building may be obtained from him; and he takes great pleasure in communicating his knowledge. As these officers receive a salary from the Government, visitors are not subject to any contributions

* A very serious accident had nearly been experienced by a lady running round the skylight of the dome; her foot slipped, and she fell upon the glazed sash, broke the glass, and but for the strength of the sash bars, would have fallen through; in which case, she would have been precipitated to the pavement of the rotunda, 120 feet below; since then an iron railing has been put round the skylight.

in gratifying their curiosity in examining the building, with either of them.*

HISTORY OF THE CAPITOL.

It may be interesting to all to be acquainted with the history of the Capitol from its first projection, and its cost up to the present time.

The original design of the Capitol was presented by Doctor William Thornton, (afterwards superintendent of the Patent Office,) a gentleman amateur of considerable taste; a man of genius and of public spirit. The general plan, approved by President Washington in 1792, was submitted to S. Hallet, Esq., an English architect, appointed to carry the building into execution, who modified it in some of its parts. The north wing was the first erected; the corner stone was laid by General Washington, on the 18th September, 1793. Mr. Hallet was succeeded by G. Hadfield, Esq., an architect of fine taste, and a beautiful draughtsman; but, before the north wing was completed, Mr. Hadfield resigned, and James Hoban, Esq. architect of the President's house, was appointed to carry on the work, who finished the north wing. In 1803 Mr. Jefferson appointed B. H. Latrobe, Esq. architect of the Capitol, a man of the first talents and of superior genius, who designed the interior, and directed the execution of the south wing, and in eight

* *Police of the Capitol.*—Three persons are constantly on duty, by day, to protect the buildings, enclosures, trees, and shrubs; to keep order, and to report to the Commissioner every violation of the rules and regulations; to keep away vagrants, disorderly persons, and boys; to conduct visitors through the buildings, and to sweep and scour the rotunda, passages, porticos, steps, &c.

years prepared the Halls for the reception of Congress.

The plan of the first House of Representatives was of an elliptical form, or rather a square bounded by two semi-circles, and surmounted by a dome, corresponding with the idea of Mr. Jefferson. This dome had numerous panel lights, and was supported by a freestone colonnade. It was a very handsome, as well as a very good speaking room. Nothing further was done during the embargo, non-intercourse, and war; and, in this time, the interior of both wings was destroyed, by an incursion of the enemy.

A building was raised immediately after by the patriotic citizens of Washington, opposite the north-east corner of the Capitol square, for the temporary accommodation of Congress, where the two Houses assembled for several sessions. In 1815 the Government determined to restore the Capitol. The work was commenced by Mr. Latrobe, who continued to superintend its execution until December, 1817, when he resigned his charge.* Mr. Monroe, who was then President, appointed C. Bulfinch, Esq. to direct the work; who carried out the plans of Mr. Latrobe, to a certain extent, and erected the centre building. Under this gentleman the present structure was completed, with its terraces, gateways, lodges, &c. all in the course of ten years.

* The resignation of this gentleman was most unfortunate for the unity of design of the building, as innovations upon the original plan were soon after made, which have resulted unfavorably to the symmetry of the whole; errors have been committed, which cannot be now corrected but at great expense.

The cost of the Capitol, prior to the burning in August, 1814, was	- - -	\$788,071 28
Cost from 1814 to 1830, including graduating, improving, and enclosing square,	- - -	1,808,428 93
Expended since, in alterations and improvements in the Hall of Representatives, water works, improving the grounds, recoppering the dome, &c.	- - -	93,959 00
		<hr/>
Making the total cost of Capitol and grounds,	- - -	<u>\$2,690,459 21</u>

OFFICERS CONNECTED WITH THE TWO HOUSES OF CONGRESS.

Officers of the Senate.

Martin Van Buren, President; Walter Lowrie, secretary; John G. McDonald, chief clerk; Lewis H. Machen, William Hickey, William Carr, engrossing clerks; John Shackford, sergeant-at-arms and doorkeeper; Stephen Haight, assistant doorkeeper; ———, chaplain; John L. Clubb, messenger to the secretary's office; Simon Basset, Robert Tweedy, George Phillips, Richard Young, Francis Hanna, ——— Tims, messengers of the Senate.

Officers of the House of Representatives.

John Bell, Speaker; Walter S. Franklin, clerk of the House; Samuel Burch, chief clerk of the office; John T. Frost, Brooke M. Berry, Robert N. Johnston, Henry Welsh, Benjamin B. French,

Eleazer Early, (and librarian to the House,) John T. Ball, clerks; Thomas B. Randolph, sergeant-at-arms; Overton Carr, principal doorkeeper; John W. Hunter, John Covington Burch, assistant doorkeepers; William J. McCormick, postmaster; Oliver Pease, Speaker's clerk; James Barron, (Speaker's messenger,) Joseph Follansbee, (distributor of documents to House,) William W. Stewart, (distributor of documents to foreign ministers and Departments,) Sherman D. Fletcher, (entering petitions on the docket of com'tee rooms,) John Humes, John Wheat, Thomas Hurdle, Bernard Parsons, Samuel Goldsmith, William T. Stewart, George C. Bestor, Harvey Bestor, George F. Berry, A. B. Lindsley, John Johnson, messengers of the House.

Library.

John S. Meehan, librarian; Edward B. Stelle, assistant librarian; Robert Keoron, messenger.

Officers of the Supreme Court.

John Marshall, Chief Justice; George Duvall, Joseph Story, Smith Thompson, John McLean, Henry Baldwin, (one vacancy,) associate justices; Benjamin Franklin Butler, United States Attorney General; Richard Peters, reporter; William T. Carroll, clerk; Alexander Hunter, marshal.

Officers having special charge of the buildings and grounds.

William Noland, commissioner of public buildings; James Maher, principal gardener. Police—David M. Wilson, principal; James D. Waller, Thomas Scrivener, George Wheatly, assistants; Patrick Hefferman, lamplighter; John Howard, attendant on water-closets.

Duties of the Commissioner of Public Buildings.

1. To take charge of the public buildings and public grounds in the city of Washington.
2. To make estimates of the cost of public buildings and other public works, and to contract for the same.
3. To appoint agents, and fix their compensation.
4. To determine the number of workmen to be employed, and their pay.
5. To provide all materials, and to make all payments on account of the same.
6. To keep regular entries of his disbursements of moneys, (amounting to many thousand dollars per annum.)
7. To keep each appropriation separate and distinct.
8. To procure vouchers (at his own risk) that will pass the Treasury.
9. To see that the plan and regulations of the city are observed.
10. To ascertain the number and value of the public lots.
11. To make sale of public lots, and execute deeds of conveyance to the purchasers, when required to do so by law, and to account for the proceeds.
12. To select and value the donation lots.
13. To make, under circumstances prescribed by law, streets through and footings in front of the public grounds.
14. To have the care and management of the public grounds.
15. To cause repairs to be made to the public buildings.
16. To attend to suits depending between the United States and individuals, in relation to the right of property.

17. To attend, at his office, to the calls of all persons on matters of business.

18. To furnish reports, papers, and evidences, from the records of his office, when called for by members of Congress and others.

19. To attend to the enclosing and improving of the public grounds.

20. To enforce the rules and regulations prescribed by the joint orders of the presiding officers of the two Houses of Congress, for the care, preservation, orderly keeping, and police of the Capitol, and its appurtenances.

21. To enforce the rules and regulations prescribed by the President of the United States, for the care, preservation, orderly keeping, and police of the other public buildings and public property in the city of Washington.

22. And to make annually to Congress, at the commencement of the session, a report of the manner in which all the appropriations for the public buildings and grounds have been applied; of the number of the public lots sold or remaining unsold each year; of the condition of the public buildings and public grounds; and of the measures necessary to be taken for the preservation and care of the public property.

Rules and regulations, addressed to the Commissioner of Public Buildings, established by order of the two Houses of Congress, May 16, 1828.

1. For the preservation, orderly keeping, and police of all such portions of the Capitol, its appurtenances, and the enclosures about it, and the public buildings and property in its immediate vicinity, as are not in the exclusive use and occupation of either House of Congress, you are authorized to employ four assistants, and to allow one of them one dollar and twenty-five cents per day, and the others one dollar per day, each, for their services.

2. You will strictly enforce, within the limits above prescribed, the regulations of the city of Washington for the preservation of the public peace and order, especially in relation to hackney coaches and drivers, vagrants, beggars, drunkards, disorderly persons, and persons of ill fame.

3. You will not permit refreshments to be sold in any part of the building or its appendages, except in the rooms on the ground-floor appropriated to that purpose; the rooms to be opened on days when Congress are sitting only, and to be closed on each day as soon after the adjournment of both Houses as may be practicable; bills of rates are to be made out by the restorateurs, and, after being approved by you, to be printed and kept pasted up in each room.

4. You will not permit children to frequent the Capitol or square, unless in charge of some discreet person, and people of color, except on necessary business.

5. During the recess of Congress, all the gates leading to the square are to be closed at dark and opened at sunrise.

6. You will assign a stand for the hacks, not in front of the building, and confine them to it while waiting within the Capitol square.

J. C. CALHOUN,
Vice President.

A. STEVENSON,
Speaker H. R.

M. 92